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A NEW DRAWING PAPER.

Mr. JUNCKER, of Paris, has invented a new paper which presents great facilities where rapidity of execution is desired. It is a paper enameled with a preparation of stearine and wax. On this surface you work with lamp-black or bistre, or any tone you please, mixed either with oil or essence. As regards the drawing, it may be executed either with a lithographic crayon or fine brushes, but for rapid working—recording, for instance, an impression of nature, an effect of light and shade, the composition of a landscape, etc.—the paper may be covered with a coat of the pigment, and the lights obtained by scraping or wiping out with a rag, and attenuating or strengthening the tones as required. The enameled surface of the paper permits the working and re-working of the same study, *ad infinitum*. Hitherto fusain or charcoal has been considered the quickest means of obtaining effects. With this new paper an artist, knowing what he wished to produce, could certainly work far more rapidly than with charcoal. The paper is made either white or tinted. The French painters, Luminais and Vuillefroy, have tried it for studies, both in single tints and in colors, and find that it offers many resources, owing to the aid given by the surface in the rapid production of the effects. The product is called "papier Juncker" or "papier stearine."

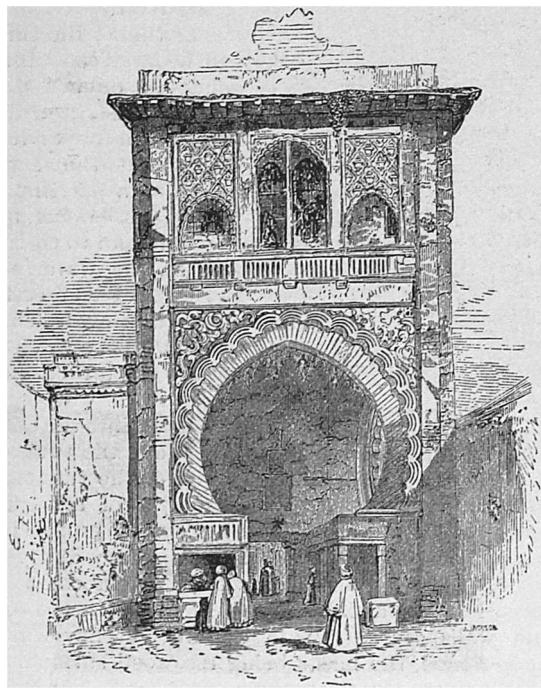
MORESQUE STYLES.

No limits seem to have been placed upon the flights of fancy in the Moorish artists, their conceptions were always unique and often apparently impossible, but they produced the most pleasing effects, and made the streets and houses of their cities picturesque.

Their forms were adopted by their conquerors, and their peculiar characters are combined with many of the modern styles.

The adaptation of their art to Christian churches and edifices of that character, has resulted most satisfactorily to the exterior and interior alike. Glazed tiles and colored bricks enter into their building, and when employed in the sextagonal or octagonal towers, of which their architecture so plentifully consists, they are laid in diamond-shaped medallions, generally contained in a panel sunken slightly beneath the face of the wall. The combination in doors and windows of the Moorish and Gothic is not infrequent, the panels of the door generally being covered with Moorish tracery or an open lattice showing a stained glass beyond it, the frame of the door being Gothic.

The true Moorish window was large, made up often of three or five compartments, a centre one which extended with an oval top, to the limit of the wall opening, and a smaller window upon either side each a little more than half the width of the centre one, and having a space above them equal to about one-third of their entire height. This space was occupied by small square sashes filled in with diamond-shaped pieces of richly colored glass. The five large windows were made up of the most delicate and beautiful scroll and vine designs, in the orifices of which were bits of glass. Where the height of the roof permitted, there was a circular or rose window above this, flanked with two small oblong sashes, and finished in the same general style as the lower one. When the character of the building demanded it, the scrolls and ornamental work were carved from stone. In some more modern churches (particularly) there has been introduced a custom, if the frequency of the mistake will sanction that title, of making sham windows with the Moorish pattern

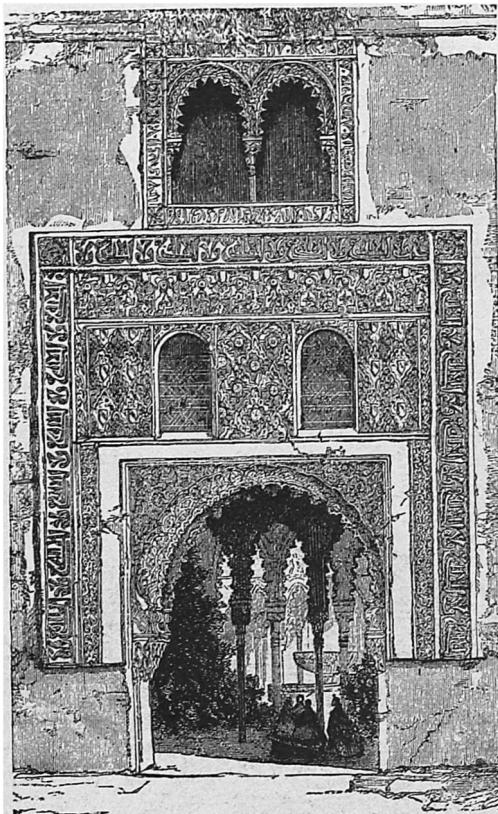


ENTRANCE TO A MOORISH BAZAAR.

traced and cut into the stone, but with an absence of glazing, a most unfortunate substitute, for much of the beauty of this style, in interior decoration, is in its effect, its *toile ensemble*, and it is more or less dependent upon the addition of glass to bring about this effect. There are Moorish lamps of metal,

bell shaped, suspended by a chain of monstrous metal balls, delicately traced, the bell itself cut into the most artistic patterns, each opening of the brass having a morsel of brilliant glass set into it, and within it all a lamp whose light shining through the tinted cover looks particularly rich.

Very many of these charming features in Moorish art are being revived, and they cannot fail to add greatly to the architecture of to-day. An excellent example of this adaptation to present requirements will be seen on page 175, in the



GATEWAY IN THE ALHAMBRA.

illustration of an Antique Drawing Room. The latticed half blinds or screens in the bay-window are made up of small pieces of turned wood, in the centre of each being a glass jewel. If these jewels are arranged with judgment, and the colors properly selected, the result will be pleasing in the highest degree, the sun shining through them will make the room cheerful and inviting. This style of decoration has not been used to any considerable extent, but when it is more known it will undoubtedly become very popular.

The Palace of the Late Prussian Prince Charles included many art treasures. The collection of rare and curious weapons was his hobby. Knives, swords, daggers, rifles, pistols and revolvers of all countries and periods were carefully preserved by him, and it was a mark of esteem if they were displayed to the visitor. Ambassadors and Plenipotentiaries from foreign States had usually to admire this collection until their patience was exhausted.

A new water cooler, shown by *The Scientific American*, is oval-shaped and suspended from a delicate wall stand. In the baronial halls of Germany curious and artistic brass reservoirs for holding water are frequently found suspended from the tapestry walls, for the service of guests as they enter the castle. These are usually shaped like an old-fashioned coffee urn and engraved with the coat of arms of the owner. Underneath the tank is placed a basin, similar in decoration to the modern urn.

Samson's Weapon.—“When I first came to America I was received with a warmth of welcome that bespoke no end of future pleasure,” sighed Oscar Wilde, as he posed before a London correspondent of the *Philadelphia Times*. “I was led to be too enthusiastic and hopeful. The better class of people were pleasant, and I found some society the equal of our best society here, but not much. The average American is narrow-minded and ignorant. He is self-assertive. He is more opinionated than his English cousin, whom he resembles in all of the bad points and is equal to in none of the good. The average American I found to be without respect or veneration, consequently he has no desire to acquaint himself with the canons of art. He is the most splendid egotist, and frequently demonstrates qualities as the most magnificent liar the world produces. He regards the size of his country as a personal compliment of nature to himself. Having no respect nor veneration and being accustomed to exaggeration, he sneers at what he does not understand and scorns to learn that which does not immediately return a reward.”

Decorated Kettles.—The latest of the new “fads,” as a Yorkshireman would say, is painting kettles. I do not quite see the fun of them myself, but of course I must chronicle the last ideas in what I suppose would be called “art work.” These decorated and glorified kettles are not put on the fire, but only filled with boiling water, to be brought upstairs either for afternoon tea, or for that slight additional refreshment which some people find needful to support them the last thing at night, before going to bed. The kettle may be of china, of tin, or even of iron. If of tin, it must be first covered over with a coat of paint for a groundwork, and this coat may be of any color you please,

which will go with your tea set, or combine with your rooms. When the groundwork is quite dry, you may proceed to paint your design. A floral one is usually chosen; a spray of wild roses, of ivy, or any trailing plant that can be gracefully arranged on the kettle so as to show where required—which is round the top of the kettle, with drooping ends on the sides. Chinese white is used for tracing the designs, and many ladies fill up the design entirely with white before proceeding to put on color. This gives a more solid appearance to the work, and also raises it from the flat colored surface, so as to resemble Barbotine in its general appearance. Some of these decorated kettles are used for holding flowers, and some also as hanging flower-holders; but I cannot see the beauty of form which, I presume, must have been supposed to lie in a kettle, or surely no one would have attempted to make them objects for decoration.—*Ladies' Gazette of Fashion*.

HOWELL & JAMES' EXHIBITION.

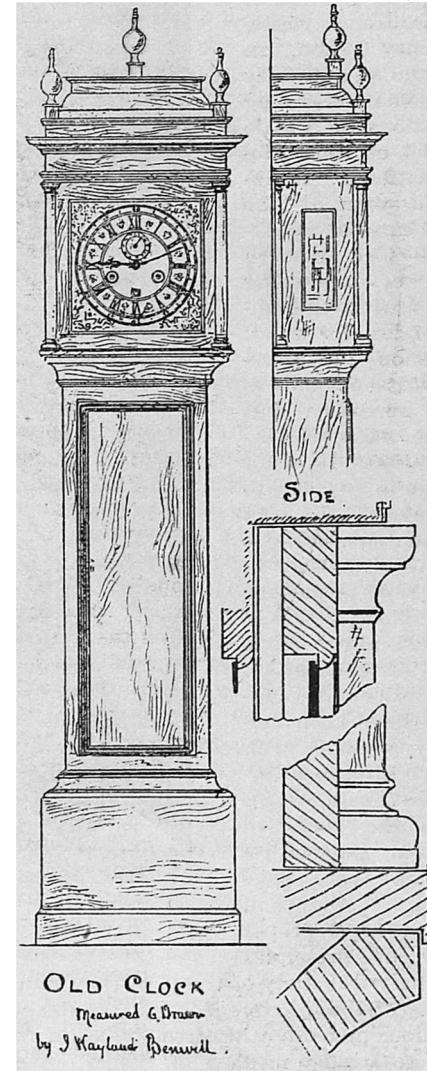
THE Eighth Annual Exhibition of Paintings on China by lady Amateurs and Artists, will be open during the months of May, June and July, at the Art Galleries of Messrs. Howell & James, 5, 7 and 9 Regent Street, London. The exhibition takes the form of a competition, and is open to foreign contributions.

Among the prizes offered are gold medals and badges from the Crown Princess of Germany, the Princess Christian, the Princess Mary, the Princess Alice, and a large number of other royal patrons of this most commendable enterprise.

We have at our office a number of circulars, etc., giving all the particulars that would interest those intending to enter specimens of their work, and we should be very glad to forward a set of these circulars to any one writing us upon the subject.

AN OLD CLOCK.

THIS old English grandfather's clock was made by Fromanteel, of London, whose name is engraved on the dial between V. and VII., and over the figures registering the date of the month. A minute dial occupies the upper portion of the main dial, which is entirely of brass, the numeral disc being raised about an eighth of an inch above the central portion. The minutes are numbered throughout the circumference over the hours, and



these latter are divided by fleur-de-lis. The hands are of beautiful design in steel, and the clock case is in oak. The ball terminals are gilt, and screw into little wooden bases, as shown. At either angle beyond the dial are spandrels of cast-brass ornament in coarse style, representing two cupids bearing crossed sceptres and supporting a real crown. The screw which fixes this ornament has a Tudor rose for its head, and forms the centre of the composition.—*Building News, London*.